

## MANHATTAN OPENS WITH MELODRAMA

"The Story of the Rosary"  
Played by Actors Who  
Speak Good English.

### PLAY NOT OF DRURY LANE

It Has Old Fashioned Grip—  
Story of War—Scenic Dis-  
play Is a Feature.

"The Story of the Rosary" at the Manhattan Opera House.  
Paul Bonaldi..... Alfred Paulmier  
Philip Bonaldi..... James Berry  
Capt. Hildebrand..... Ernest Leicester  
Major Heller..... Arthur Walton  
Lieut. Feller..... George Desmond  
Prince Salran..... Clifton Preston  
Father Theodore..... Christian Walker  
Wilhelmina..... Marjorie Day  
The Mother Superior..... Laura Hansen  
Venita Sabran..... Annie Baker

There was more London melodrama last night to open the Manhattan Opera House's season and to recall the most prosperous days of that theater's career as a playhouse, which came when Comstock & Gest brought over "The Whip" from the Drury Lane Theatre. The same managers imported the play seen last night from London, but it did not come from the famous home of British melodrama. It was acted at the Theatre for a long time. The difference in the place of its origin will account for the points which distinguish "The Story of the Rosary" from "The Whip." The melodrama seen last night is not a great spectacular succession of scenes, each with its separate and particular spectacular feature, leading to a final "punch" in the shape of an unusually thrilling episode, all illustrating an expansive plot, which may be dragged into this direction or that according to the pictorial demands of the impresario's imagination. "The Story of the Rosary" is, on the other hand, rather a concentrated melodrama, keeping its one theme of interest in view, treading, of course, at the slow and deliberate gait of all British melodrama, but not losing in interest during its progress.

Its scenic frame is more than adequate, even decorative within limits, altogether appropriate, but not in the least the end and object of the production.

**Relies on Merit of Drama.**

"The Story of the Rosary" relies altogether on its merit as drama. Luckily it is excellent melodrama of its type—its old fashioned, stilted type.

In its lack of explicitness as to when and where its incidents are taking place "The Story of the Rosary" might be a carefully concealed despatch from the seat of war. There is a hint that the action once passed in Austria, which is another detail to make it different from the ordinary Drury Lane brand of the same kind of drama. Now the action is laid in some stage no man's land, which, for all we know, may be Ruritania. Its atmosphere is military, its scenes are concerned with the conquest of one country by another, and in every particular this is a war play if ever there was one. Its progress is accompanied by the calling and the answering of martial music, which ceases only to allow the music of "The Rosary" to recall the love theme of the play. Ethelbert Nevin's song often runs in the background.

In this unknown land, which is one that must have possessed a climate especially suited to the nature of well known stage types, there were beautiful pictures with a bad old man for a father. He enabled and lost and otherwise involved his unhappy daughter in unsuspected economic difficulties. Even the pearls about her neck were pledged; pledged, moreover, to the rich young officer she does not love. When war is declared he asks her for her hand. His cousin, poor and consequently beloved of the young princess, also wants to marry her. It is the deception of the rich cousin that leads his rival to give up hope; for he has lost his less fortunate cousin that is the principle of the play and the end of the war and then there may be hope!

**Lover Rushes Off to War.**

The call to war sends off the troops to some other mysterious land where the scenery bore a slight resemblance to Switzerland; but before that the princess and her poor young lover have gone to the convent to be married by the good father there, then, as her lover rushes off to join his fellows, she is taken into the care of the dear mother superior, who once in her youth had lost her lover by taking the veil just because she heard a false rumor that her lover had been killed. In the convent she stays, while the two cousins fight against their common enemy and ever plot against each other, the poor and brave cousin honorably and the other with the same slyness that led him to deceive the cousin he in reality hates about the love of their princess. While she is in the care of the good nun, every day growing more and more hopeless that her husband will come back from the war, they are at the front. It is the false report of her husband's death that leads her almost into the cells of the cloistered nun when it would never be possible for her to enter the world again. But her husband comes back from the war dusty but safe, her rosary in his hand; and there is happiness in that happy, happy land where melodrama has its sway.

Walter Howard, who wrote this play, has other successful dramas of the same kind to his credit. He is an actor, playing very well one of the characters last night, and this is in every respect an actor's play. That is always the sort of a play in which the appeal to the emotions is ever more vital than the appeal to the intelligence and the semblance of life must be exaggerated out of all real proportion of the original. Mr. Howard knows when to have the incidental music sway and stich or grow gay and martial with the sentiment of his scenes and plays to not another trick of the actor as playwright that he does not reveal in "The Story of the Rosary." No audience may be sure of a filling and satisfying evening of melodrama at the Manhattan Opera House.

Mr. Howard's actors are most skillful. Nothing could have been more delightful than their manner of speaking the English language. They delivered the commonplace lines of the melodrama with more distinction than the average actor is capable of imparting to the language of Shakespeare. And with the acquaintance of the Manhattan Opera House treating this annual privilege with the respect it deserves the voices of the players in "The Story of the Rosary" are by no means one of its least attractions. Annie Baker and Alfred Paulmier were soon high in the affections of the audience last night as the parted lovers, and James Berry was sufficiently manly as the evil cousin to be almost forgiven, he was such a gentleman about it all. George Desmond as the young Lieutenant was admirable, and so were Clifton Preston, the faithful father; Marjorie Day, who with Mr. Desmond, supplied the scenes of comedy that came at regular intervals; Laura Hansen as the nun and Christian Walker as the priest. They helped to make the acting of "The Story of the Rosary" as interesting as the play.

## JOHN DREW AT EMPIRE IN "THE PRODIGAL HUSBAND"

A New Author Is Introduced by the Comedy—  
Popular Actor Has Pleasing Middle  
Aged Part.

"The Prodigal Husband," Empire Theatre  
John Drew..... John Drew  
Charles Ravel..... Ferdinand Gottschalk  
M. Lagrange..... Henry Crocker  
Ladies Brillante..... Clifton Preston  
Justine..... Harry Leighton  
Madeleine Giroux..... Grace Carlie  
Simone, the child..... Helen Brown  
Simone, the girl..... Jessie Glendening  
Cleo..... Rose Winter  
Mrs. Manat..... Josephine Moran  
Yvonne..... May Galyer

John Drew, the opening of the twenty-third season of the Empire Theatre, a new play by an author hitherto unknown here—these were some of the incidents of the performance last night which brought back to New York one of its most popular actors and opened for the season the doors of a theatre which has gained a higher reputation, taking its history by the hand, than any other playhouse in the city.

Charles Frohman selected for the play to bring Mr. Drew back to the gaze of his admirers last night "The Prodigal Husband," by Michael Morton and Dario Nicodemi. Mr. Morton, who is supposed to have adapted the play from the other author's French original, is known here. M. Nicodemi had never been represented here in any theatre season. He is an Italian who as a resident of Buenos Ayres attracted the attention of Mme. Rejane, for whom he wrote several plays that were acted in Paris. "The Prodigal Husband" is said to have been intended for Mr. Drew.

Thus there were certain characteristics of the new play observable in all dramas that keep Mr. Drew in the eye of the public. First was in the sober middle years. First love was not the sentimental interest of his life. He even had a wife, although at the beginning of the play, and during most of its three acts, they were estranged. His closest associate was a bachelor, until a girl of 12 entered his home. She happens to be the orphan child of his colleague. At the suggestion of his valet the little girl finds a place in the life of this man of the Paris world who had been estranged from his wife for half as many years as the little girl has lived. There is a measure of retribution in his act, since the child's playing about the halls had more than once been the occasion for his protests to her mother.

Six years pass and the child has grown to girlhood. Her influence is visible everywhere in the rooms of her protector and its effects have been felt on his life as well. He has endeavored to eliminate some influences from it, such as the lady who will not be got rid of easily and struggles to hold her place in his affections. Then there is his companion in their bachelor dissipation who no longer finds his society congenial. It is naturally impossible that such a change in his life should be attributed to his former companions to anything but a love for the girl, the kind of love, moreover, that he does not feel.

But when his father, a workman in his own employ, intimates that such affection must have but one ground then the suggestion gets into his blood. The old proverb about the name and the game is not far from the mark. His attitude toward the girl suddenly changes until in fear she flees. All that has happened she is too young to understand; but he instinctively urges her to escape from the house and him.

It is to the home of his wife that she goes. Looking at a railway time table she finds in this unknown land, which is one that must have possessed a climate especially suited to the nature of well known stage types, there were beautiful pictures with a bad old man for a father. He enabled and lost and otherwise involved his unhappy daughter in unsuspected economic difficulties. Even the pearls about her neck were pledged; pledged, moreover, to the rich young officer she does not love. When war is declared he asks her for her hand. His cousin, poor and consequently beloved of the young princess, also wants to marry her. It is the deception of the rich cousin that leads his rival to give up hope; for he has lost his less fortunate cousin that is the principle of the play and the end of the war and then there may be hope!

**WEBER GETS "THE ONLY GIRL"**

Will Produce Play Here After Out of Town Trial.

Joe Weber, who recently announced that he would retire from the stage and devote his efforts to the production of plays, both musical and dramatic, has secured the new musical comedy, "The Only Girl," for which Henry Bloom wrote the story and Victor Herbert composed the music. Fred G. Latham has been engaged to produce this comedy, and the other plays that Mr. Weber will present. This arrangement brings about the renewal of the same association of composer, author and producer that made "The Red Mill" and "Mlle. Modiste" successful.

"The Only Girl" will have its first presentation in New York early in November. Previous to this engagement an out of town production is to be made, beginning October 1 in Atlantic City, with appearances in Pittsburgh, Detroit and Buffalo to follow.

Another Weber production soon to go into rehearsal is an original melodrama, the work of Guy Bolton, called "The Fallen Idol." This play will also have its first metropolitan hearing in November.

**"A MODERN GIRL" AT BEACH.**

ASBURY PARK, N. J., Sept. 7.—The Shubert's produced at this place last night a new play entitled "A Modern Girl," by Marion Fairfax and Ruth C. Mitchell, with a cast including Julius Steiner, Leon Baker, Frederick Burton, Edwin Scander, Edward Lester, Fred-Edw. Malcolm, Charles Allison, Violet Hemling, Alice John and Grace Reals.

The piece had its first presentation in Chicago last spring, where it ran for three months. Since then the cast has been entirely changed, so that the performance here this afternoon might be regarded as a premier. The play will have its New York opening on Thursday night at the Comedy Theatre.

finds a mark made by the girl. He follows and under her with his wife's is quite obvious to the lead, sophisticated theatregoer what will happen then. It is not even necessary to have seen "The Rainbow" or to have read "Mon Pere" or "The Little Treasure" to divine that the duty of this girl, just as it is the duty of all stage girls in similar circumstances, is to unite that separated father and mother. When this happens "The Prodigal Husband" has ended, as plays dealing with this theme always have ended, in the way that pleases the audience.

It will be seen that Mr. Drew in these conditions could not be always what his public has found him in the past. On at least two occasions he was not, well, "nice." Once in the first act he was the indignant, certain, talking with a lady who was distinctly no better than she should have been. Then at the close of the second act, when his feelings toward his wife changed so suddenly, he was again not at all as his admirers have been in the habit of seeing him.

There were other conditions that were not the most favorable for his personal success. Mr. Drew's skill and polish, his technical resources and his sense of humor carried him through scenes not in the least suited to him, not because they demanded powers beyond those he possesses, but for the undeniably certain reason that he looked twenty years too old for the part and nothing he could accomplish established the illusion that a man of his age could have what M. Nicodemi had set down for his hero.

In a speech after the second act Mr. Drew said it was his twenty-second annual speech on the Empire Theatre's stage. His manner suggested that the artist realized quite as well as anybody else that he was not seen under conditions best for the revelation of the fine arts could have what M. Nicodemi had set down for his hero.

The play would probably have not been very impressive under any conditions. Its first act acquired a certain charm from the appearance of the little girl. Pathetically acted by Helen Brown, the presence of helpless, unprotected childhood among less innocent elders created its usual effect. The dialogue was undistinguished in style and matter. There was an improvement in the second act, so far as the interest of the audience in the development of the story was concerned, for Jessie Glendening acted with girlish naturalness and refreshing simplicity the part of the founding in her girlhood.

Then Ferdinand Gottschalk, as a bit of a really amusing character, who the public awaited on every appearance. Here he was concerned for Jessie Glendening acted with girlish naturalness and refreshing simplicity the part of the founding in her girlhood.

In the third act of the play, who does not feel that he has never seen a nation so completely in accord with its ruler as the people of Germany are with the Kaiser. The mere appearance of the Kaiser or Kaiserin on a balcony creates great waves of enthusiasm.

"I left Berlin on the evening of August 26. The city was quiet, calm and cheerful. Amusement places were open at the special request of the Kaiser, who does not want his people to become morbid. Food is plentiful and cheap. Dealers who attempted to raise prices and gouge the people have been imprisoned, a characteristic German way of keeping down the cost of living. The capital is not getting much war news, because the censorship is rigid, but the people know that their arms have been seen in action."

"Stories that the Germans were panicky over the fear of a Russian invasion are nonsense. The people are confident that the Kaiser's army will be victorious in France before the Russians get dangerous."

"It may interest Americans to know that Germany expected Japan to fight with her. Early in August people in Berlin were carrying Japanese on their shoulders and cheering them loudly. Then came the news that Japan would help England. We looked around to see where the Japanese were and they had disappeared—absolutely melted away. However they did it no one knows, but they must have had advance information, giving them time to slip out of it."

"I know what I am talking about when I say that Germany wants sincerely to be friendly with the United States. We need have nothing to fear from Germany."

**"ROASTBEEF MEDIUM" SOON.**

Joseph Brooks Obtains Dramatic Rights to Miss Ferber's Book.

Joseph Brooks returned yesterday from Chicago, where he overlooked the initial production of "Flipping the Winner," which he offered with Edith Taliaferro, Molly Pearson and Margaret Green in the leading parts. The play will come here immediately after the Chicago engagement.

When in Chicago Mr. Brooks completed arrangements with Edna Ferber for the dramatic rights of her book, "Roastbeef Medium," which will produce this season. Mr. Brooks is now actively at work on Edward Knoblauch's latest London success, "My Lady's Dress," which ran all last season at the Royalty Theatre. It will be his next offering.

W. H. Crane will resume his tour in "The New Henrietta" early next month. He returned from Europe last Friday, and his late arrival, caused by the war, has necessitated a day's lay over, which is directed by Mr. Brooks.

**LABORER, DESPONDENT, SHOTS HIMSELF**

Veto Menas, 64 years old, an Italian laborer, living at 12 Eighth street, committed suicide last night at his home by shooting himself in the neck. He was pronounced dead by Dr. Fleider of the Hudson street hospital. Despondency was given as the cause of his act.

**Plays and Players.**

Mae Murray has been added to the cast of "Miss Daisy," the new musical play by Philip Bartholomae, which will open on Thursday afternoon with a programme in which these artists are to appear: Salvatore Giordano, tenor; Helene Koelling, soprano; and Wilhelm Spohr, accompanist. The new hall has seats for 300 persons. Its decorations are in harmony with the decorations of the rest of the Lord & Taylor Building.

## ARMSTRONG PLAY MAKES FAINT APPEAL

Playwright in "The Bludgeon"  
at the Maxine Elliott De-  
serts Underworld.

### THEME, MARITAL INTRIGUE

This Leads to Murder, Which  
Audience Would Have Wel-  
comed in First Act.

"The Bludgeon" at the Maxine Elliott Theatre.  
Irene Evendore..... Maudie Hanford  
Carl Evendore..... Maudie Hanford  
Rose (at 10)..... Maxine Elliott Hodges  
Rose (at 17)..... Beatrice James  
"Stoney" Brook..... Carl Harbaugh  
Frederick Hillman..... Robert Middlemass  
Van Dusen..... Mark Price  
Forbes..... Emily Rorer  
Regan..... James A. Marcus

The Paul Armstrong Company came to the Maxine Elliott Theatre last night with an original drama in four acts by Paul Armstrong and staged by Paul Armstrong, called "The Bludgeon." The author has so long been particularly associated with plays of the "underworld" as author or co-author of such accepted plays as "Alias Jimmy Valentine," "The Greyhound" and "The Escape," that the large audience which greeted the production last night rather expected, from the title of the play, to see the stage covered with gore. However, the bludgeon, proved to be a child, a weapon in the hands of an unfaithful wife, according to the author, more powerful than a blackjack.

In "The Bludgeon" Mr. Armstrong has departed from the "underworld" as his theme. Despite the change of environment from the "underworld" there was a murder, which although perhaps justified, might have been more heartily approved by the audience if it had occurred in the first act instead of the third.

Irene Evendore is married to a chemist who has made money, but who cannot give his wife the luxuries she demands. They have a ten-year-old daughter. After he has left for a few days business trip he returns unexpectedly to find his wife in the arms of Stoney Brook, a society idler. The lover confesses at the point of a revolver, and is allowed to go, and the guilty wife is left by herself, knowing that her husband remember their daughter. She had already told Van Dusen, who is 50 years old, that she only had the child to use as a bribe against her husband. The outraged husband, for the sake of his daughter, agrees to allow his wife to secure a divorce.

The lower friend of the husband, Hillman, believing that Evendore is guilty of misconduct with his wife's maid, and in love with Irene, the wife, secures the divorce and arranges the adultery is so large that the former husband cannot come into the State of New York. Then he marries his client and loses the friendship of his friends and business associates.

The third act, supposed to be seven years later, is the one of the murder. Irene, now for seven years Mrs. Hillman, quarrels with her husband, and during his absence, is visited by her young husband, who wants to see his daughter. The audience has thought her hard and mercenary enough, but to give good measure she telephones to the police to have him arrested for arranging in adultery. Then comes the first lover, Brook, who has been serving time in prison and who wants money, but who does not get it. But he finds the husband and tells him the truth and when his wife confesses she is promptly shot by the second husband she has deceived. To end it all properly Brook, with the pistol and money furnished by the murderer on his person, is killed by a motor truck, and quite naturally the police decide that he is the murderer. Then there is the happy meeting of the husband and the daughter who has remained loyal to him throughout.

The piece was originally written for Olga Petrova, and perhaps in her capable hands the play might have been more acceptable. And this act to decay the really excellent work of Maudie Hanford in an unsympathetic part. Mr. Armstrong in a brief curtain speech said that the play had afforded the audience an opportunity to see some players with whom they were not familiar, and his listeners quite agreed that the cast had not improved the play.

The Maxine Elliott Theatre has already had "Apartment 12-K" this season. It is feared that it will have to try, try again.

**DOROTHY DALE OUT OF DANGER.**

Mrs. Carter Again Denies Story of Attack and Robbery.

Mrs. Eleanor Carter, a friend of Miss Dorothy Dale, said last night that there was no mystery in regard to the accident which befell Miss Dale on Saturday night. The actress is suffering from a concussion of the brain at the Hotel Mark, west, 222 West Forty-ninth street. Her physician, Dr. William H. Young, of West Fifty-sixth street, and Mrs. Carter both said last night that Miss Dale's condition was improved and that she would recover.

"There is no mystery connected with Miss Dale's injury," said Mrs. Carter. A spiteful person, in an effort to do Miss Dale harm, has circulated a story about her being attacked and robbed by a man of her acquaintance. Miss Dale was hurt in an automobile accident."

**Concert in Store's New Hall.**

The new Chickering Hall in the Lord & Taylor Building on 17th avenue will open on Thursday afternoon with a programme in which these artists are to appear: Salvatore Giordano, tenor; Helene Koelling, soprano; and Wilhelm Spohr, accompanist. The new hall has seats for 300 persons. Its decorations are in harmony with the decorations of the rest of the Lord & Taylor Building.

**Hackett as "Othello."**

KINGSTON, Ont., Sept. 7.—James K. Hackett opened a brief fall tour here last night in "Othello," his first appearance in this role. A feature of the performance was the incidental music of Verdi, arranged and conducted by Arthur Weid. Beatrice Rodley acted as Desdemona and Albert Howson as Iago.

## HOLIDAY JAM TRIES RAILROADERS' WITS

Labor Day Flood Into and Out  
of Town Calls For  
Many Trains.

### RUSH FROM EVERYWHERE

Multitudes of Vacationists  
Hurry In as Excursionists  
Hasten Out.

Labor Day at the railroad terminals is a day of labor and anxiety for the men who make things run smoothly, as they are obliged to handle not only the usual holiday crowds that move in and out of the city but are sorely tried by the great home rush of the cottagers, campers, "bungalowers" and other vacationists from the seashore and country resorts.

The tide of travel has been moving briskly in both directions since Friday night. Thousands went out of the city by rail yesterday morning, but late in the afternoon the great preponderance of traffic was toward the city, holiday passengers, week enders and the vacation crowds returning home in great numbers.

Railroad officers agreed that they would experience their busiest hours between

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**THOMPSON-STARRETT COMPANY**  
Building Construction

traffic, of which the incoming was extremely heavy.

The Lackawanna Railroad ran in the neighborhood of thirty-six extra trains yesterday. There was a rush of people from Lake Hopatcong and the Jersey mountain resorts last night and the railroad men had their hands full. The Lackawanna officials say that the rush to town will probably continue through to-day and to-morrow.

The Erie Railroad was faced with the necessity of taking care of thousands of tired travelers from the Delaware River Valley and other popular summer resort sections and did its work well.

The Jersey Central, West Shore and Port Jervis also ran their trains to town and back to town.

The Long Island Railroad trains all had additional cars to accommodate the

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Description of War and Defeat by a Master Hand

If any of our readers would like a pretty accurate picture of what is going on in France and East Prussia to-day, they may turn to Zola's "La Debacle," that wonderful story of the shattered French armies in 1870. The infinite variations of human misery and torture therein depicted, the rising to the surface of every bestial passion of which human beings are capable—this is what war means, at least to the beaten—From the Evening Post of Aug. 31.

**Zola's Story of the Franco-Prussian War of 1870**  
**Begins in THE EVENING SUN TO-DAY**